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Latin Rhapsody for Clarinet and Orchestra and magical realism in Alejandro Cardona's String Quartet No. 4

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LATIN RHAPSODY FOR CLARINET AND ORCHESTRA
AND
MAGICAL REALISM IN ALEJANDRO CARDONA'S
STRING QUARTET NO. 4

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

in

The School of Music

by

Alejandro Argüello

B.M., University of Costa Rica, 1994

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PERFORMANCE NOTES

INSTRUMENTATION

2 Flutes (Fl.)

2 Oboes (Ob.)

2 Clarinets in Bb (Bb Cl.)

2 Bassoons (Bsn.)

4 Horns in F (H. in F)

2 Trumpets in C (C. Tpt.)

3 Trombones (Trbn.)

Tuba

Timpani (Timp.)

Percussion 1:

Xylophone, Glockenspiel, Triangle, and Bass Drum.

Percussion 2:

Snare Drum, Suspended Cymbal, Triangle, Wind Chimes, Tubular Bells, Timbales, and 3 Wood Blocks.

Piano/Celesta (one performer)

Clarinet solo in Bb

Strings

Duration: ca. 25 minutes

Score in C.

ABSTRACT

This dissertation is in two parts. The first one is an original composition, Latin Rhapsody for Clarinet and Orchestra. The second is a musical analysis, Magical Realism in Alejandro Cardona's String Quartet No. 4.

Latin Rhapsody for Clarinet and Orchestra uses Costa Rican ideas combined with classical contemporary sonorities, such as clusters and small pitch-class sets. The first movement, *Tambito*, is based on a Latin American dance rhythm in six-eight meter. The name of this dance is particular to Costa Rica, but it is a widely used rhythmic pattern used in other Latin American countries under other names. This movement is fast and explosive, showing off the technical versatility of the clarinet. Its form is through composed using different variants from the main theme.

The second movement is called *La Fortuna at Night*, describing a place in the countryside in Costa Rica where I used to go when I was a child. A lyrical clarinet melody is accompanied by transparent sonorities. The form of the movement is A-B-A1, where B serves as an interlude to the melody of the soloist.

The third movement, *Carnival*, is based on the annual carnival from the province of *Limón*, mainly influenced by black culture. A catchy and playful melody is presented in the clarinet, serving as the developing material throughout. The *timbales* (a traditional Afro-Caribbean instrument) set the carnival mood. Sonorities from the previous movements are combined with the main theme to create overall unity.

The novel *Pedro Páramo* by the Mexican writer Juan Rulfo (1917-1986) inspired the composition of the String Quartet No. 4. Every section in the quartet is marked by a quotation from the book. My analysis involves the following stages: First, I discuss

Cardona's musical approach to the style of the novel, called magical realism. Through the analysis of the main themes and sonorities used in the quartet, I relate the worlds of music and literature. Second, I talk about the harmonic highlights in the work and explain how they create overall unity throughout.

PART 1: LATIN RHAPSODY FOR CLARINET AND ORCHESTRA

I. TAMBITO

Allegro $\text{♩} = 90$

Flute 1-2 *ff*

Oboe 1-2 *ff*

Clarinet in B \flat 1-2 *ff*

Bassoon 1-2 *ff*

Horn in F 1-2 *f*

Horn in F 3-4 *f*

Trumpet in C 1-2 *f*

Trombone 1-2 *f*

Trombone 3 Tuba *f*

Timpani *f*

Percussion 1 *f* Xyloph.

Percussion 2 *f* S. drum

Piano/ Celesta *ff* Piano

Solo Clarinet in B \flat *f*

Violin I *ff* pizz. divisi *ff*

Violin II *ff* *mf*

Viola *ff* *mf*

Cello *ff* *mf*

Contrabass *ff* *mf*

13

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

Timp.

Perc. 1

Perc. 2

Pno./ Cel.

Solo Clar.
in Bb

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

pizz.

f

pizz.

f

18

Fl. *a 2* *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Hn. 1-2 *f*

Hn. 3-4 *f*

C Tpt. *a 2* *ff*

Tbn. 1-2 *f*

Trbn. 3
Tuba *f*

Timp. *f*

Perc. 1 *f* Glockesp.

Perc. 2

Pno/ Cel. *ff*

Solo Clar.
in Bb *ff*

Vln. I *arco* *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

23

Fl.

Ob.

Bb Cl.

Bsn.

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

Timp.

Perc. 1

Perc. 2

Pno./ Cel.

Solo Clar. in Bb

Vln. I

Vln. II

Vla.

Vc.

Cb.

28

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Hn. 1-2

Hn. 3-4

C Tpt. *ff*

Tbn. 1-2

Trbn. 3
Tuba

Timp.

Perc. 1

Perc. 2

Pno/Cel. *ff* *stacc.*

Solo Clar.
in B♭

Vln. I

Vln. II

Vla.

Vc.

Cb.

33 [C]

Fl. *mf*

Ob.

B♭ Cl. *mf*

Bsn. *mf*

Hn. 1-2 *p*

Hn. 3-4 *p*

C Tpt. *p* con sord.

Tbn. 1-2

Trbn. 3 Tuba

Timp. *p*

Perc. 1

Perc. 2

Pno/ Cel.

Solo Clar. in Bb *f*

Vln. I *f* pizz.

Vln. II *f* pizz.

Vla. *p*

Vc. *f* pizz.

Cb. *f* pizz.

38

Fl. *mp*

Ob. *mp* *pp* *mp* *p*

B♭ Cl.

Bsn. *mp* *p*

Hn. 1-2 *mp*

Hn. 3-4 *mp*

C Tpt. senza sord. *p*

Tbn. 1-2 *p*

Trbn. 3 Tuba *p*

Timp.

Perc. 1

Perc. 2 *p* S. drum

Pno/Cel.

Solo Clar. in Bb *mf*

Vln. I *mp* *f* *p*

Vln. II *f* *p* *p*

Vla. *f* *p* *p*

Vc. *mp*

Cb. *mp*

44

Fl.

Ob.

B \flat Cl.

Bsn.

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

Timp.

Perc. 1

Perc. 2

Pno./ Cel.

Solo Clar.
in B \flat

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

mp

p

mf

mf

f

p

mp

a 2

50

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Piano

Pno/Cel.

Solo Clar. in B♭

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

ff

f

mf

pp

senza sord.

a 2

D

12

15

73

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

Timp.

Perc. 1

Perc. 2

Pno./ Cel.

Solo Clar.
in Bb

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

mf

mf

79

Fl. *ff* **F**

Ob.

B♭ Cl. *ff*

Bsn.

Hn. 1-2 *p* *f*

Hn. 3-4 *p* *f*

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

79

Timp. *f*

Perc. 1

Perc. 2 *ff*

79

Pno./ Cel. *mf* *ff*

Solo Clar.
in B♭ *ff*

Vln. I *mf* *ff*

Vln. II *ff*

Vla. *ff*

Vc. *f*

Cb. *f*

84

Fl. *ff* a 2

Ob. *ff* a 2

B♭ Cl. *ff*

Bsn. *ff*

Hn. 1-2 *ff* Solo a 2

Hn. 3-4 *ff* Solo a 2

C Tpt. *ff* senza sord.

Tbn. 1-2 *ff*

Trbn. 3 Tuba *ff*

Timp. *ff*

Perc. 1

Perc. 2 *ff*

Pno/ Cel.

Solo Clar. in Bb

Vln. I *ff*

Vln. II *ff*

Vla. *ff* non divisi

Vc. *ff* non divisi

Cb. *ff*

91 G

Fl. *p*

Ob. *mp*

B♭ Cl. *p*

Bsn. *mp*

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

91

Timp.

91

Perc. 1

Perc. 2 *p* S. drum

91

Pno/Cel.

91

Solo Clar.
in Bb

91

Vln. I

Vln. II *pp*

Vla.

Vc. *pizz.* *p*

Cb. *pizz.* *p*

102

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

Timp.

Perc. 1

Perc. 2

Pno./ Cel.

Solo Clar.
in B♭

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

arco

unus

divisi

108 **rit.** **Meno mosso** ♩ = 55

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

Timp.

Perc. 1

Perc. 2

Pno./ Cel.

Solo Clar.
in B♭

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff *mf* *p* *pp*

p

Solo

fp

122

Fl. *p*

Ob.

Bs. Cl. *pp*

Bsn.

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

Timp.

Perc. 1

Perc. 2

Pno./Cel. *p*

Solo Clar.
in Bb

Vln. I

Vln. II *pp*

Vla.

Vc. *pizz.* *mp*

Cb. *pizz.* *mp*

127

128

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

Timp.

Perc. 1

Perc. 2

Piano

Pno./ Cel.

Solo Clar.
in Bb

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

p

pp

pp

mp

mp

pizz.

pizz.

pizz.

mp

mp

mp

135 1

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

Timp.

Perc. 1

Perc. 2

Pno./ Cel.

Solo Clar.
in B♭

Vln. I

Vln. II

Vla.

Vc.

Cb.

(pizz.)

mp

(pizz.)

mp

arco

con sordina

pp

con sordina

pp

con sordina

pp

arco

con sordina

pp

p

141

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

Timp.

Perc. 1

Perc. 2

Pno./ Cel.

Solo Clar.
in Bb

Vln. I

Vln. II

Vla.

Vc.

Cb.

Solo
4
p

Detailed description of the musical score: The score is for measures 141 through 145. Measures 141 and 142 are mostly rests for the woodwinds and brass. In measure 143, Horn 3-4 has a solo marked with a '4' and a 'p' (piano) dynamic. The solo consists of a series of eighth and sixteenth notes. The strings (Violins I and II, Viola, Violoncello, and Contrabass) play a rhythmic pattern of eighth notes. The Solo Clarinet in Bb has a melodic line with slurs and ties. The Piano/Cello part is mostly rests. The Percussion parts are also mostly rests.

146

Fl. *pp*

Ob.

B♭ Cl. *p*

Bsn.

Hn. 1-2 *pp*

Hn. 3-4 *pp*

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba *p*

146

Timp.

146

Perc. 1

Perc. 2

146

Pno./ Cel.

146

Solo Clar.
in Bb

146

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc.

Cb.

31

cadenza

163 Solo Clar. in Bb

167 Pno/ Cel.

167 Solo Clar. in Bb

Vc.

Cb.

173 Solo Clar. in Bb

Vc.

Cb.

180 Solo Clar. in Bb

185 Solo Clar. in Bb

190 Solo Clar. in Bb

Celesta *colla parte*

ff *p*

f *mf* *pp* *p* *mf*

colla parte *p*

colla parte *p*

f *ff* *p* *p*

pp *pp*

pp *cresc.* *f* *p*

195 **Allegro** ♩ = 125

Solo Clar. in Bb

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp pizz.

mp

mp pizz.

mp pizz.

mp pizz.

mp pizz.

mp

201

Perc. 2

S. drum

Solo Clar. in Bb

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

205

Perc. 2

Solo Clar. in Bb

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

ff

f

209

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

Timp.

Perc. 1

Perc. 2

Pno./ Cel.

Solo Clar.
in Bb

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

p

5

35

218

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

Timp.

Perc. 1

Perc. 2

Pno./ Cel.

Solo Clar.
in Bb

Vln. I

Vln. II

Vla.

Vc.

Cb.

[illegible]

226

p

232 a 2

Fl. *mf*

Ob. *p*

B♭ Cl. *mf* *p*

Bsn. *mf* *p*

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

Timp.

Perc. 1

Perc. 2

Pno./ Cel. *p*

Solo Clar.
in Bb

Vln. I *arco* *p*

Vln. II *p*

Vla. *arco* *p*

Vc. *arco* *mp*

Cb.

a 2

243

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

Hn. 1-2 *p*

Hn. 3-4 *p*

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

243

Timp. *p*

Perc. 1

Perc. 2

Piano

243

Pno./ Cel. *p*

Solo Clar.
in Bb

Vln. I

Vln. II

Vla.

Vc.

Cb.

251 K

Fl. *ff* *ff* *a 2*

Ob. *ff* *ff* *a 2*

B \flat Cl. *ff* *ff* *a 2*

Bsn. *ff* *ff* *a 2*

Hn. 1-2 *ff*

Hn. 3-4 *ff*

C Tpt. *ff* *ff*

Tbn. 1-2 *ff*

Trbn. 3 Tuba *ff*

Timp. *ff*

Perc. 1 *ff* *Xyloph.*

Perc. 2 *ff* *S. drum*

Pno./ Cel. *ff*

Solo Clar. in B \flat

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

255

Fl. *ff* *ff* *ff* 1

Ob. *ff* *ff* *mf*

B♭ Cl. *ff* *ff* *ff*

Bsn. *ff* *ff* *ff*

Hn. 1-2

Hn. 3-4

C Tpt. *ff* *ff* *ff*

Tbn. 1-2 *ff* *ff* *ff*

Trbn. 3
Tuba *ff* *ff* *ff*

Timp. *ff* *ff* *ff*

Perc. 1 *ff* *ff* *ff*

Perc. 2 *ff* *ff* *ff*

Pno/Cel.

Solo Clar.
in B♭

Vln. I *f* *f* *f*

Vln. II *f* *f* *f*

Vla. *f* *f* *f*

Vc. *f* *f* *f*

Cb. *f* *f* *f*

1
259

Fl. *mf*

Ob. *p* 2 *mf*

B♭ Cl. 1 *mf* 2 *mf*

Bsn. 1 *mf*

Hn. 1-2

Hn. 3-4 *p*

C Tpt. *p*

Tbn. 1-2

Trbn. 3
Tuba

Timp. 259

Perc. 1 259

Perc. 2 259

Pno./ Cel. 259

Solo Clar.
in B♭ *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb.

263

Fl. *mf*

Ob. *f*

B♭ Cl. *f*

Bsn. *mf* *mf*

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2 *p*

Trbn. 3 *p*

Tuba *p*

Timp.

Perc. 1

Perc. 2 *mf*

Pno./ Cel.

Solo Clar. in Bb

Vln. I *f*

Vln. II *f* pizz. arco *p*

Vla. *f* pizz. arco *p*

Vc. *f*

Cb. *f*

267

Fl. *p* *mf* *a 2*

Ob. *mf* *a 2*

B♭ Cl. *p* *mf* *a 2*

Bsn. *mf* *a 2*

Hn. 1-2 *p* *2*

Hn. 3-4

C Tpt. *mp* *2*

Tbn. 1-2

Trbn. 3
Tuba *p*

Timp. 267

Perc. 1 *mf* *Glockesp.*

Perc. 2

Pno./ Cel. *mf* *Celesta*

Solo Clar. in Bb *mf* *f*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *arco*

Cb. *arco*

273 1 a 2

Fl. *mp* *ff* *p*

Ob. *p* *ff* *p*

B♭ Cl. *p* *ff* *p*

Bsn. *ff* *p*

Hn. 1-2 *p* *f* *p*

Hn. 3-4 *p* *f* *p*

C Tpt. *p* *f* *p*

Tbn. 1-2 *p* *f* *p*

Trbn. 3 Tuba *p* *f* *p*

Timp. *p* *f* *p*

Perc. 1 Xyloph. *p* *f*

Perc. 2 Susp. cymb. *p* *f*

Piano 8^{va} *mf* *f*

Pno/Cel.

Solo Clar. in B♭ *ff* *fff*

Vln. I *mp* *ff* *p*

Vln. II *ff* *p*

Vla. *ff*

Vc. *ff*

Cb. *ff*

II. LA FORTUNA AT NIGHT

Adagio ♩ = 45

The score is arranged in systems of staves. The instruments are listed on the left:

- Flute 1-2
- Oboe 1-2
- Clarinet in B \flat 1-2
- Bassoon 1-2
- Horn in F 1-2
- Horn in F 3-4
- Trumpet in C 1-2
- Trombone 1-2
- Trombone 3 Tuba
- Timpani
- Percussion 1
- Percussion 2
- Piano/Celesta
- Solo Clarinet in B \flat
- Violin I
- Violin II
- Viola
- Cello
- Contrabass

Key features of the score include:

- Tempo/Meter:** Adagio, 4/4 time.
- Dynamic markings:** *p*, *pp*, *mp*.
- Performance instructions:** "non vibrato", "(Change bow at will)", "Glockensp.", "W. chimes", "Pizz.", "pizz..".
- Musical notation:** Includes rests, notes, slurs, and articulation marks.

7

Fl. *mp*

Ob.

B♭ Cl. *mp*

Bsn.

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

Timp.

Perc. 1 *p* Trgl.

Perc. 2

Pno./ Cel.

Solo Clar.
in B♭ *p*

Vln. I

Vln. II

Vla.

Vc.

Cb.

13 A

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

Timp.

Perc. 1

Perc. 2

Pno./ Cel.

Solo Clar.
in Bb

Vln. I

Vln. II

Vla.

Vc.

Cb.

B. drum

pp

f

vibrato

div. *b*

unis.

pp

mf

pp

mf

pp

mf

mf

mf

19

Fl.

Ob.

B♭ Cl.

Bsn.

mf

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

Timp.

Perc. 1

Glockensp.

pp

Perc. 2

Tubular Bells

pp

Pno./ Cel.

Piano

p

Celesta

pp

Solo Clar.
in B♭

p

pp

pp

Vln. I

mp

pp

ppp

ppp

Vln. II

mp

pp

ppp

ppp

Vla.

mp

pp

ppp

ppp

Vc.

mp

pp

ppp

ppp

Cb.

arco

mp

pizz.

p

ppp

25 B

Fl. *mf*

Ob. *p*

B♭ Cl. *pp*

Bsn. *pp*

Hn. 1-2 *p*

Hn. 3-4

C Tpt.

Tbn. 1-2 *pp*

Trbn. 3
Tuba *pp*

Timp. *pp*

Perc. 1 Trgl. *mp*

Perc. 2

Pno./ Cel.

Solo Clar.
in Bb

Vln. I

Vln. II

Vla.

Vc.

Cb.

29

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

Timp.

Perc. 1

Perc. 2

Pno/ Cel.

Solo Clar.
in Bb

Vln. I

Vln. II

Vla.

Vc.

Cb.

1 con sord.

p

p

pp

n

B. drum

mf

p

p

p

pizz.

mf

8va

Solo

mf

7

33 C

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

Timp.

Perc. 1

Perc. 2

Pno./ Cel.

Solo Clar.
in B♭

Vln. I

Vln. II

Vla.

Vc.

Cb.

1 con sord. 7

p *mf*

Piano

p

pp *mf* *p* *mp*

pp *pp* *pp* *pp* *pp* *pp* *p*

(pizz.)

37 D

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

Timp.

Perc. 1

Perc. 2

Pno./ Cel.

Solo Clar.
in Bb

Vln. I

Vln. II

Vla.

Vc.

Cb.

Glockensp.

p

f *p*

pp

Tutti

p

p

p

p

p

arco

p

43

Fl. *mp* 2 *mp* 1

Ob.

B♭ Cl.

Bsn.

Hn. 1-2 *mp* 1

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

Timp.

Perc. 1

Perc. 2

Pno./ Cel.

Solo Clar.
in B♭ *p*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for a full orchestra. Measures 43-47 are shown. Measure 43 starts with a key signature change to one flat (B♭) and a time signature change to 3/4. The Flute part has a melodic line starting in measure 43, marked *mp*. The Horn 1-2 part has a melodic line starting in measure 45, marked *mp*. The Solo Clarinet in B♭ part has a melodic line starting in measure 43, marked *p*. The Violin I and II parts have a melodic line starting in measure 43. The Viola, Violoncello, and Contrabass parts have a melodic line starting in measure 43. The rest of the orchestra is mostly in rests.

48 E

Fl. *a 2* *mf* *ff*

Ob.

B♭ Cl.

Bsn.

Hn. 1-2 *f*

Hn. 3-4 *f*

C Tpt.

Tbn. 1-2 *p* *f*

Trbn. 3
Tuba *p* *f*

Timp. *p* *f*

Perc. 1

Perc. 2 *Susp. cymb.* *p* *f*

Pno./ Cel.

Solo Clar.
in B♭ *mf* *ff* *10*

Vln. I *p* *ff*

Vln. II *p* *ff*

Vla. *p* *ff*

Vc. *p* *ff*

Cb. *p* *ff*

III. CARNIVAL

Allegro ♩ = 116

The musical score is for a piece titled "III. CARNIVAL" in 2/4 time, marked "Allegro" with a tempo of 116 beats per minute. The score is arranged for a full orchestra and piano. The instruments and their parts are as follows:

- Flute 1-2:** Starts with a melodic line in the first measure, marked *fp* and *a 2*. It then rests for the next two measures.
- Oboe 1-2:** Rests throughout the first measure, then enters in the second measure with a melodic line, marked *ff* and *a 2*.
- Clarinet in Bb 1-2:** Rests throughout the first measure, then enters in the second measure with a melodic line, marked *ff* and *a 2*.
- Bassoon 1-2:** Rests throughout the first measure, then enters in the second measure with a melodic line, marked *ff* and *a 2*.
- Horn in F 1-2:** Rests throughout the first measure, then enters in the second measure with a melodic line, marked *ff* and *a 2*.
- Horn in F 3-4:** Rests throughout the first measure, then enters in the second measure with a melodic line, marked *ff* and *a 2*.
- Trumpet in C 1-2:** Rests throughout the first measure, then enters in the second measure with a melodic line, marked *ff* and *a 2*.
- Trombone 1-2:** Rests throughout the first measure, then enters in the second measure with a melodic line, marked *ff* and *a 2*.
- Trombone 3 Tuba:** Rests throughout the first measure, then enters in the second measure with a melodic line, marked *ff* and *a 2*.
- Timpani:** Rests throughout the first measure, then enters in the second measure with a melodic line, marked *ff* and *a 2*.
- Percussion 1:** Rests throughout the first measure, then enters in the second measure with a melodic line, marked *ff* and *a 2*.
- Percussion 2:** Rests throughout the first measure, then enters in the second measure with a melodic line, marked *ff* and *a 2*.
- Piano/Celesta:** Rests throughout the first measure, then enters in the second measure with a melodic line, marked *ff* and *a 2*.
- Solo Clarinet in Bb:** Rests throughout the first measure, then enters in the second measure with a melodic line, marked *ff* and *a 2*.
- Violin I:** Starts with a melodic line in the first measure, marked *fp* and *a 2*. It then rests for the next two measures.
- Violin II:** Starts with a melodic line in the first measure, marked *fp* and *a 2*. It then rests for the next two measures.
- Viola:** Rests throughout the first measure, then enters in the second measure with a melodic line, marked *ff* and *a 2*.
- Cello:** Rests throughout the first measure, then enters in the second measure with a melodic line, marked *ff* and *a 2*.
- Contrabass:** Rests throughout the first measure, then enters in the second measure with a melodic line, marked *ff* and *a 2*.

The score includes various dynamics such as *fp* (fortissimo piano), *f* (forte), and *ff* (fortissimo). It also features articulations like accents (>) and slurs. The first measure is marked with a tempo of 116 and a key signature of one sharp (F#).

5

Fl.

Ob.

B \flat Cl.

Bsn.

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

Timp.

Perc. 1

Perc. 2
mf

Pno./ Cel.

Solo Clar.
in B \flat
ff *energico*

Vln. I

Vln. II

Vla.

Vc.

Cb.

9

Fl. *f* energico

Ob. *f* energico

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

C Tpt. *f* energico

Tbn. 1-2

Trbn. 3
Tuba

Timp.

Perc. 1

Perc. 2

Pno./ Cel.

Solo Clar.
in Bb

Vln. I

Vln. II

Vla.

Vc.

Cb.

12 A

Fl. *a 2* *p* *f* *f* *5*

Ob. *a 2* *p* *f*

B♭ Cl.

Bsn. *f* *5*

Hn. 1-2

Hn. 3-4

C Tpt. *p* *f*

Tbn. 1-2

Trbn. 3
Tuba

Timp. 12 *p*

Perc. 1 *Xyloph.* *mf*

Perc. 2 *Wood blocks* *f*

Pno/Cel. *mf* *f*

Solo Clar.
in B♭ *mp* *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

16

Fl. *f*

Ob. *f* 1 *f* 2 *f*

B♭ Cl. *f* 1 *f* 2 *f*

Bsn. *f* 2 *f*

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

Timp. *f*

Perc. 1

Perc. 2 Wood blocks *f*

Pno/Cel.

Solo Clar.
in B♭ *ff* *mp*

Vln. I *ff* *fp*

Vln. II *ff* *fp*

Vla. *ff*

Vc. *ff*

Cb. *ff*

20

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

Timp.

Perc. 1

Perc. 2

Pno./ Cel.

Solo Clar.
in Bb

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

fp

p

p

p

23

Fl. *f* *ff*

Ob. *f* *ff*

B♭ Cl. *f* *ff*

Bsn. *f* *ff*

Hn. 1-2 *f* *ff*

Hn. 3-4 *f* *ff*

C Tpt. *f* *ff*

Tbn. 1-2 *f* *ff*

Trbn. 3 Tuba *f* *ff*

Timp. *fp* *p* *ff*

Perc. 1

Perc. 2 *f* *ff*

Pno/Cel.

Solo Clar. in Bb *ff* *ff*

Vln. I *ff* *p* *ff*

Vln. II *ff* *p* *ff*

Vla. *ff* *p* *ff*

Vc. *ff* *p* *ff*

Cb. *ff* *p* *ff*

Timbales

26

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Hn. 1-2 *ff*

Hn. 3-4 *ff*

C Tpt. *ff*

Tbn. 1-2 *ff*

Trbn. 3 Tuba *ff*

Timp. *ff*

Perc. 1

Perc. 2 *ff*

Pno/ Cel.

Solo Clar. in Bb

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

[illegible]

35 [C]

Fl. *p* *mf*

Ob.

B♭ Cl.

Bsn. *p* *mf*

Hn. 1-2

Hn. 3-4

C Tpt. *p* con sord. senza sord.

Tbn. 1-2

Trbn. 3
Tuba

Timp. *pp*

Perc. 1 *p* Xyloph.

Perc. 2 *p* Wood blocks

Pno./ Cel.

Solo Clar.
in B♭ *mf*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

73

41

Fl. *mf*

Ob.

B♭ Cl.

Bsn. *f* *mf*

Hn. 1-2 *p*

Hn. 3-4 *p*

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

41

Timp. *pp*

Perc. 1

Perc. 2

41

Pno/Cel.

41

Solo Clar.
in B♭ *mp* *f*

Vln. I *mf*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

76

50

Fl.

Ob.

B♭ Cl.

Bsn.

ff

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

50

Timp.

50

Perc. 1

Perc. 2

ff

50

Pno./ Cel.

50

Solo Clar.
in Bb

f

ff

Vln. I

Vln. II

f

Vla.

Vc.

pizz.

Cb.

pizz.

53 E

Fl. a 2

Ob. 1

B♭ Cl. a 2

Bsn. 1

f *mf* *mf*

Hn. 1-2 *p*

Hn. 3-4 *p*

C Tpt. *p*

Tbn. 1-2

Trbn. 3
Tuba

Timp. *p*

Perc. 1 Glockensp. *mf*

Perc. 2 Trgl. *mf*

Celesta

Pno./ Cel. *f*

Solo Clar.
in B♭

Vln. I *p* pizz. *div. arco* *p* *sempre* *s*

Vln. II *f* pizz. *div. arco* *p*

Vla. *f* (pizz.) arco *p*

Vc. *f* (pizz.) *p*

Cb. *f* arco *p*

57

Fl. *mf*

Ob. *mf*

B♭ Cl. *p*

Bsn. *a 2* *mf* *p*

Hn. 1-2

Hn. 3-4

C Tpt. *p*

Tbn. 1-2 *p*

Trbn. 3
Tuba *p*

Timp. *p*

Perc. 1 Xyloph. *f*

Perc. 2 Susp. cymb. *p*

Pno./ Cel.

Solo Clar.
in Bb

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description of the musical score for page 79, measures 57-60:

- Measure 57:** Flute and Oboe play a melodic line marked *mf*. Bassoon plays a melodic line marked *a 2* and *mf*. Horns 1-2 and 3-4 play sustained chords. Trumpets and Trombones play sustained chords. Tuba and Timpani play sustained chords. Percussion 1 (Xylophone) and Percussion 2 (Suspension cymbal) play sustained chords. Piano/Cello, Solo Clarinet in Bb, Violins I and II, Viola, Violoncello, and Contrabass play sustained chords.
- Measure 58:** Flute and Oboe play a melodic line marked *mf*. Bassoon plays a melodic line marked *a 2* and *mf*. Horns 1-2 and 3-4 play sustained chords. Trumpets and Trombones play sustained chords. Tuba and Timpani play sustained chords. Percussion 1 (Xylophone) and Percussion 2 (Suspension cymbal) play sustained chords. Piano/Cello, Solo Clarinet in Bb, Violins I and II, Viola, Violoncello, and Contrabass play sustained chords.
- Measure 59:** Flute and Oboe play a melodic line marked *mf*. Bassoon plays a melodic line marked *a 2* and *mf*. Horns 1-2 and 3-4 play sustained chords. Trumpets and Trombones play sustained chords. Tuba and Timpani play sustained chords. Percussion 1 (Xylophone) and Percussion 2 (Suspension cymbal) play sustained chords. Piano/Cello, Solo Clarinet in Bb, Violins I and II, Viola, Violoncello, and Contrabass play sustained chords.
- Measure 60:** Flute and Oboe play a melodic line marked *mf*. Bassoon plays a melodic line marked *a 2* and *mf*. Horns 1-2 and 3-4 play sustained chords. Trumpets and Trombones play sustained chords. Tuba and Timpani play sustained chords. Percussion 1 (Xylophone) and Percussion 2 (Suspension cymbal) play sustained chords. Piano/Cello, Solo Clarinet in Bb, Violins I and II, Viola, Violoncello, and Contrabass play sustained chords.

65

a 2

Fl. *f*

Ob.

B♭ Cl. *f*

Bsn. *f*

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

Timp.

Perc. 1

Perc. 2

Pno/Cel.

Solo Clar.
in Bb

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

mf

p

f

p

mf

1

69

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

69

Timp.

Perc. 1

Perc. 2

69

Pno./ Cel.

69

Solo Clar.
in Bb

p *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz. *f* *pizz.* *f* *pizz.* *f* *pizz.* *f*

73

Fl. *fp* **G** *p* Solo 1 *p*

Ob. *p* Solo 1

B♭ Cl. Solo 1 *p*

Bsn. Solo 1 *p*

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

73

Timp.

73

Perc. 1 Glockensp. *mf*

Perc. 2 Tubular Bells *mf*

73

Pno./ Cel. Piano

73

Solo Clar. in B♭ *p*

Vln. I *ff* arco *pp*

Vln. II *ff* arco *pp*

Vla. *ff* (pizz.) *mf*

Vc. *ff* (pizz.) *mf*

Cb. *ff*

84

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

Timp.

Perc. 1

Perc. 2

Pno./ Cel.

Solo Clar.
in Bb

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

p

800

89

Fl.

Ob.

B♭ Cl.

Bsn.

1

p

a 2

p

p

p

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

pp

pp

p

pp

pp

89

Timp.

89

Perc. 1

Perc. 2

89

Pno./ Cel.

89

Solo Clar.
in B♭

89

Vln. I

div.

p

Vln. II

div.

p

Vla.

p

p

Vc.

Cb.

98

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

Timp.

Perc. 1

Perc. 2

Pno/Cel.

Solo Clar.
in B♭

Vln. I

Vln. II

Vla.

Vc.

Cb.

1

mf

mf

8va

unif.

ff energico

102

Fl. *f* energico

Ob. *f* energico

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

C Tpt. *f* energico

Tbn. 1-2

Trbn. 3
Tuba

Timp.

Perc. 1

Perc. 2

Pno./ Cel.

Solo Clar.
in Bb

Vln. I

Vln. II

Vla.

Vc.

Cb.

106

Fl.

Ob.

B \flat Cl.

Bsn.

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

Timp.

Perc. 1

Perc. 2

Pno./ Cel.

Solo Clar.
in B \flat

Vln. I

Vln. II

Vla.

Vc.

Cb.

a 2

p

f

mp

f

mf

Wood blocks

Xyloph.

1

109

Fl. *f* *f* *f*

Ob. *f* *f* *f*

B♭ Cl. *f* *f* *f*

Bsn. *f* *f* *f*

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

Timp. *p* *f*

Perc. 1

Perc. 2

Pno./ Cel. *mf* *f* *mf* *f*

Solo Clar.
in Bb

Vln. I

Vln. II

Vla.

Vc.

Cb.

93

120

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Hn. 1-2 *ff*

Hn. 3-4 *ff*

C Tpt. *ff*

Tbn. 1-2 *ff*

Trbn. 3 Tuba *ff*

Timp. *ff*

Perc. 1

Perc. 2 *ff*

Pno/Cel.

Solo Clar. in Bb *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

126 *(S^{ost})* *p* *M*

Fl.

Ob.

B \flat Cl.

Bsn. *a 2* *p*

Hn. 1-2 *p*

Hn. 3-4 *p*

C Tpt. *con sord.* *2* *p*

Tbn. 1-2 *p*

Trbn. 3 Tuba *p*

Timp. *p*

Perc. 1 *Xyloph.* *p* *Xyloph.* *p*

Perc. 2 *Wood blocks* *p*

Pno/ Cel.

Solo Clar. in B \flat *mf*

Vln. I *(S^{ost})* *p* *p*

Vln. II *p* *p*

Vla. *p* *p*

Vc. *p* *p*

Cb. *p* *p*

129

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

Timp.

Perc. 1

Perc. 2

Pno./ Cel.

Solo Clar.
in Bb

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *mp* *pp* *mp*

132

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

Timp.

Perc. 1

Perc. 2

Pno./ Cel.

Solo Clar.
in B♭

Vln. I

Vln. II

Vla.

Vc.

Cb.

Wood blocks

mp

mp

mp

mp

mf

ff

f

f

f

f

f

p

mp

135

a 2

Fl. *mf*

Ob. *fp*

B♭ Cl. *fp*

Bsn. *f* *mf* *fp*

Hn. 1-2 *p* *fp*

Hn. 3-4 *p* *fp*

C Tpt. *senza sord.* *fp*

Tbn. 1-2 *fp*

Trbn. 3 Tuba *fp*

Timp. *pp* *fp*

Perc. 1

Perc. 2

Pno./ Cel.

Solo Clar. in Bb *ff*

Vln. I *mf* *fp*

Vln. II *fp*

Vla. *p* *fp*

Vc. *p* *fp*

Cb. *p* *fp*

Cadenza

138

Fl. *ff* a 2

Ob. *ff* a 2

B♭ Cl. *ff*

Bsn. *ff*

Hn. 1-2 *ff*

Hn. 3-4 *ff*

C Tpt. *ff*

Tbn. 1-2 *ff*

Trbn. 3 Tuba *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Pno./ Cel. *ff*

Solo Clar. in Bb *f* *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

142

Fl. *a 2* *ff*

Ob. *a 2* *ff*

B♭ Cl. *ff*

Bsn. *ff*

Hn. 1-2 *ff*

Hn. 3-4 *ff*

C Tpt. *ff*

Tbn. 1-2 *ff*

Trbn. 3 Tuba *ff*

Timp. *ff*

Perc. 1

Perc. 2

Pno/Cel. *ff*

Solo Clar. in Bb *10* *pp* *p* *f*

Vln. I *div.* *ff*

Vln. II *div.* *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

147

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

Timp.

Perc. 1

Perc. 2

Pno./ Cel.

Solo Clar.
in Bb

Vln. I

Vln. II

Vla.

Vc.

Cb.

N

p

f

mf

f

colla parte

pp

div. *colla parte*

pp

103

154

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1-2

Hn. 3-4

C Tpt.

Tbn. 1-2

Trbn. 3
Tuba

Timp.

Perc. 1

Perc. 2

Pno./ Cel.

Solo Clar.
in Bb

accelerando

p *p* *f* *p* *f* *p* *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *mf* *mf* *mf* *mf*

pizz. pizz. pizz. pizz. pizz.

a 2

Allegro Molto ♩ = 130

a 2

O

169

Fl. *f* *ff* a 2

Ob. *f* *ff*

B♭ Cl. *f* *ff*

Bsn. *f*

Hn. 1-2 *f* *ff* 3

Hn. 3-4 *f* *ff* 3

C Tpt. *f* *ff* a 2 3

Tbn. 1-2 *f* *ff* 3

Trbn. 3
Tuba *f* *ff* 3

Timp. *f* *ff* 3

Perc. 1 *f* *ff* Xyloph. *ff*

Perc. 2 *f* *ff* Susp. cymb. *ff*

Pno./ Cel. *f* *ff* 3

Solo Clar.
in Bb *mf* *ff* *f* *ff* 8^{va}

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff* 3

Vc. *f* *ff* 3

Cb. *f* *ff* 3

Fl. 173 *ffp* *s* *ff*
 Ob. *ffp* *a 2* *ff*
 B♭ Cl. *ffp* *a 2* *ff*
 Bsn. *ffp* *a 2* *f* *ff*
 Hn. 1-2 *ffp* *ff* *f* *ff*
 Hn. 3-4 *ffp* *ff* *f* *ff*
 C Tpt. *ffp* *ff* *f* *ff*
 Tbn. 1-2 *ffp* *ff* *f* *ff*
 Trbn. 3 Tuba *ffp* *ff* *f* *ff*
 Timp. 173 *ffp* *ff* *f* *ff*
 Perc. 1 173 *ffp* *ff*
 Perc. 2 Timbales *p* *ff*
 Pno./ Cel. 173 *ff* *ff*
 Solo Clar. in Bb 173 *ff* *sempre* *s* *ff*
 Vln. I 173 *ffp* *s* *ff*
 Vln. II 173 *ffp* *s* *ff*
 Vla. *div.* *unis.* *ffp* *ff*
 Vc. *ffp* *ff*
 Cb. *ffp* *ff*

PART 2: MAGICAL REALISM IN ALEJANDRO CARDONA'S
STRING QUARTET No. 4

CHAPTER 1. INTRODUCTION

The history of Latin American music has largely been the history of popular music to this point. The proliferation of popular styles with commercial goals has obscured the development and influence of classical music for a broader audience. Happily this situation is changing, especially in the first part of the twenty-first century. A new Latin America is currently emerging, with better education and most sophisticated technology, giving classical composers an opportunity of being known not only in their own countries but also in the rest of the world.

The first step in full recognition of the existence of great Latin American composers did not take place until the twentieth century, when people began to hear serious music in the works of Heitor Villa-Lobos from Brazil and Alberto Ginastera from Argentina. The presence of their music (mainly in the United States and Europe) expanded their influence to concert halls worldwide. Furthermore, the Mexican composers Carlos Chávez and Silvestre Revueltas were also important pillars in the fusion of European techniques with their authentic music. By the second half of the century these composers had earned a place in the European tradition of classical music. Although this achievement was important, it was only the beginning. A new generation of Latin American composers has begun to explore beyond the model of a musical tradition rooted in the folk music of its people.

Costa Rican composer and guitarist, Alejandro Cardona (born in 1959), studied composition with Luis Jorge González, Leon Kirchner, Ivan Tcherepnin and Curt Cacioppo. He holds a Bachelor of Music from Harvard University and a Masters Degree in Image Synthesis and Computer Animation from Portsmouth University and The Utrecht School of the Arts. He lived for many years in Mexico where he developed research on popular Meso-American and Caribbean music. He has been awarded three times the National Music Award “Aquileo J.

Echeverría” in Costa Rica (1999, 2000, 2002), for the works *Códices* (for string quartet and orchestra), *Bajo Sombras* (String Quartet No. 1), and *En el eco de las Paredes* (String Quartet No. 3), as well as an honorary mention in the First Ibero-American Rodolfo Halffter Composición Prize, 2004. He is co-founder of the Editorial Nuestra Cultura Press that publishes his music. In 2000 he published the second edition of *¿Dónde está la Má Teodora?* (Where is Mom Teodora?), a musical sight-reading method based on African-rooted rhythmic principles of which he is co-author. His music is also published by Gerb. Stark Musikverlag Leipzig GbR. Since 1986 he has worked at the Universidad Nacional de Costa Rica, in the Cultural Identity, Art and Technology Program and the Music School. He has also been a Researcher in the CENIDIM Center in Mexico.¹

The composition of string quartets has been an important part of Cardona’s output. His production of string quartets, five so far, is intimately related to his friendship with the members of the Mexican string quartet *Cuarteto Latinoamericano*. A promoter of serious Latin American music, the *Cuarteto Latinoamericano* has recorded all the quartets by Villa-lobos, Ginastera, and Alejandro Cardona, among others.

Before investigating Cardona’s fourth quartet it is necessary to explore the origins of the novel that inspired this work. A giant of the Latin American literature, the Mexican writer Juan Rulfo (1917-1986) and his novel *Pedro Páramo* inspired the composition of Cardona’s String Quartet No. 4. It is a posthumous homage to Rulfo, in recognition of the 50th anniversary of the publication of the novel in 2005, and bases the music upon selected quotes from the book. Even though he did not write many books, Rulfo’s novel *Pedro Páramo* immortalized him as an important influence in Latin American literature.

¹ Available from <http://www.colegiocompositores-la.org/en/composers.asp>; accessed on July 25, 2009.

In the Mexico of the 1930s, Juan Rulfo, a young writer in his twenties then, was going to make history in the Latin American literature with his only novel, *Pedro Páramo*. The novel had a long gestation: its first drafts date from 1934 and the work was finished between 1953-54. He changed the title three times in the course of this time. Its actual year of publication was 1955, having some excerpts published in several Mexican magazines the year before.

The concept of Magical Realism explores an intermingled reality between the spiritual and the material worlds. Since the novel goes back and forth between past and present realities, the book is not chronological but episodic in structure. The depiction of this divided reality was skillfully used by Rulfo to condemn the cruel reality of the unequal socio-economic picture of the time in Mexico and some other Latin American countries. Below is a synopsis of the novel:

“Juan Preciado travels to Comala, his mother’s hometown in search for his father Pedro Páramo, from whom his mother has insisted Juan should recover what is rightfully his. His mother had left town after marrying Pedro Páramo, who stole all her lands and inheritance. Pedro Páramo controlled the town like a dictator until his death, taking advantage of everybody. Even though his greed made him rich and powerful in Comala, he is unable to save his wife Susana San Juan who dies from a long illness. This loss devastated Pedro Páramo for the rest of his life.

Comala at the moment Juan Preciado’s arrival is a poor and deserted place. There he learned the stories about his father and all the wrong he did to the town and its people. Gradually, Juan discovers he really has been dead and that all the people he had met are the ghosts of the former inhabitants of Comala.”²

Rulfo’s Magical Realism influenced other famous writers such as Gabriel García Márquez from Colombia, and Miguel Angel Asturias from Guatemala (both Nobel Prize

² Available from http://en.wikipedia.org/wiki/Pedro_Paramo; accessed on April 12, 2009.

winners) and also Jorge Luis Borges from Argentina, among others. This literary trope allowed writers through the sixties and seventies to fuse the dichotomy of the emerging world of technology of the time and the world of superstition and popular traditions, as well as continuing the social protest against poverty and injustice.

Magical Realism was also a way to connect Latin American countries, which share common ground. All of them possess stories of supernatural reality such as ghosts and apparitions. Furthermore, social differences were not only a Mexican problem; they were and in many countries still are an overwhelming reality. Finally, this literary style allowed the people to blend the rational and factual reality of the present with the stories from their distant pre-colonial past.

Having provided the introductory historical facts, I will now proceed to explore the musical world created by Alejandro Cardona, a landscape that is as exotic as the book itself, and to explain how he captured the traits of Magical Realism and transferred them to the listener.

CHAPTER 2. GENERAL CHARACTERISTICS

2. 1. Structure

The String Quartet No. 4 is a large and dark work. Structurally the work presents an episodic structure without any strictly rational chronological order. The piece has three large movements, each of which is divided into multiple numbered sections, as shown in the following structural chart (provided by the composer).

Example 1. Structural chart of the Quartet.³
Translation by Alejandro Argüello.

Texts of Rulfo	Musical Structure
I. Whispers	Variations
I. And her voice was secret, almost gone, as if she was talking with herself...My mother	Themes
II. Now I was here, in this noiseless town.	Variation 1
III. Voices, yes. And here where the air was scarce, I could hear them better.	Variation 2
IV. I do not understand. I have not heard any sound of any horse. -No? – -No – -Then it is my sixth sense.	Dance (Insertion)
V ...It was when I heard a scream... ...It was not possible to measure the deepness of the silence produced by that scream.	Variation 3
VI. This town is full of echoes. It seems that they are trapped in the hole of the walls or under the rocks.	Variation 4
VII. The whispers killed me. Even though I was scared already.	Variation 5
VIII. Do you hear? It is raining outside. Don't you feel the hitting of the rain?	Variation 6 (postlude)

³ Reproduced by permission of *Editorial Nuestra Cultura, S. A.*

(Example 1 continued)

II. Subterranean Voices	Graveyard Scene
I. Why this intense memory of so many things? Why not simply death and not this tender music from the past?	Soliloquy (quasi recitative)
II. It was you who said all that?.. Maybe it is the girl who speaks alone. The one from the big gravestone.	Short Graveyard Duet
III ...listen the hitting of the wind against the closed window... Feel the small whispers... And when the steps went away, which used to leave a feeling of coldness, of trembling, of fear.	Nightmare Minuet
III. Resonances	Quasi Rondo
I. ...The people were awakened by the noise of the bells.	Bells
II. Whisper of voices. Dragging of slow footsteps as if they were carrying something heavy.	Pesante
III. ... It began with the biggest bell. Then the others followed it.	Bells
IV. I still feel the slow beating of her breathing... I believe I feel the sorrow of her death.	Lament
V. That became a whispery lament of noises ...the people from other places began to come, attracted by the constant noise (of the bells)	Bells
VI. And by then the weird winds were blowing...Whispers came to us.	Presto (dance: small rondo)
VII. And like that, little by little it became a party... lots of people and noises.	Bells and dance (Invertible counterpoint)
VIII. Help me! –said- give me something. But not even he heard himself. The screams of that woman were leaving him deaf.	Lament
IX. He hit the ground and crumbled as if he were a pile of rocks.	Postlude

The three movements of the quartet deal with different aspects of the characters and environment, which in the novel create the overall episodic structure. The first movement, Whispers, contains quotations from Juan Preciado's arrival in Comala until the realization of his own death. The second, Subterranean Voices, is about Susana San Juan's agony, visions and apparitions of her spirit after her death. Finally, Resonances, is a *danse macabre* which depicts the final days of happiness of the town of Comala and its ultimate demise.

The division between the diatonic and the non-diatonic materials helps to accentuate the dichotomy between the material and the spiritual worlds. In general diatonic melodies are related to human emotions and events. Non-diatonic materials are used to represent the spiritual world, the world of ghosts and apparitions. Cardona blends the two creating a rich tapestry of mixed resources.

Both materials begin with very clear characteristics but they differ in the way they are used. Even though the diatonic themes are segmented and transformed throughout the quartet, they are recognizable and relatively stable most of the time. The non-diatonic materials are a different story. While in the beginning of the quartet some intervallic relationships are established, these will be quickly transformed and mingled into a myriad of almost endless variations (as further examples will illustrate). The diatonic themes represent a stronger part of the quartet because of their influence in the overall landscape. Therefore my analysis will focus at first on the main diatonic materials and their uses throughout the quartet, and then show how the non-diatonic elements merge with them to create a musical Magical Realism.

2. 2. The Diatonic Themes

The work opens with what I call the Nostalgic Theme (shown in Example 2). Cardona's performance instruction and the general expressive nature of this theme justify the name, as does the accompanying quotation from the novel:

“And her voice was secret, almost gone, as if she was talking with herself... My mother.”

Cardona’s performance indications:

“With an infinite nostalgia...”

“*molto espressivo, ma ingenuo*, intimate, like rising from a faraway memory.”

Example 2. *Temas*, Nostalgic Theme’s first statement, mm. 30-47

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Twice the first violin presents this melody. It is clearly in C major, which is important to the overall centricity of the quartet. This is the only instance where the melody is presented without interruptions.

This melody has profoundly emotional implications. It depicts Juan’s mother in her last moments. Furthermore, it is also a recurrent representation of the only happy memory retained by the main character. Everything else in Juan’s life at Comala is not only disappointing but also unreal, and not even this element is going to remain intact. The Nostalgic Theme is going to transform all the way from the diatonic first statement to a fragmentary and deformed entity, as Juan Preciado’s perception of reality is transformed in the novel. This is an important musical painting of the psychological state of the main character and its evolution in the story.

The *Danza*, a vibrant and exciting piece, is a section of broad influence in the quartet. It is characterized by an elaborate rhythmic organization and the presentation of two attractive diatonic melodies, of which the opening theme (see example 3) is more important. The opening theme of the *Danza* is the Mexican tune *La Zamba*. It will serve as the main theme in a rondo-like design that interrupts the larger theme and variations of the first movement. The second

Danza theme is a shorter diatonic theme presented twice, in Eb (example 4) and Db (example 4b) respectively, and quite transitional in character. The joyful character of the *Danza* breaks up the gloomy pace of the beginning of the quartet, charging the quartet with rhythmic vitality for the first time (see example 5).

Example 3. First *Danza* theme, Mexican tune *La Zamba*, at the opening of the movement. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*



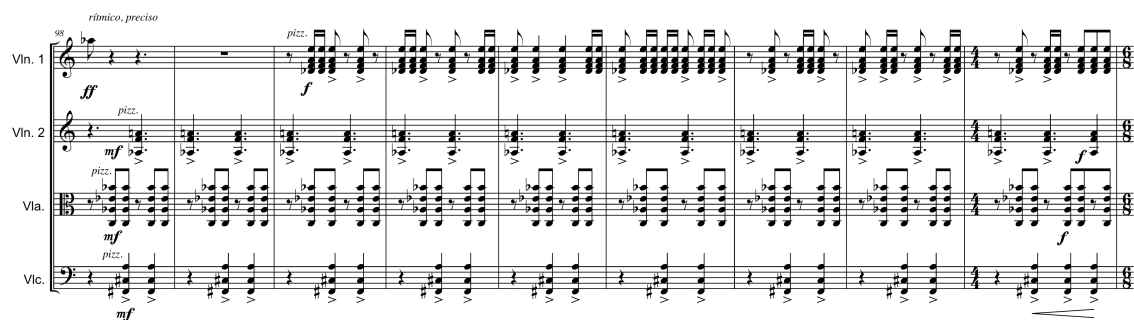
Example 4. Opening measures of the *Danza*'s second theme in Eb at m. 34. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*



Example 4b. *Danza*'s second theme in Db at m. 107. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*



Example 5. Sample of rhythmic activity in the *Danza*, mm. 98-106. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*



2.3. Use of the Themes in the Quartet

The structure of the quartet is derived from the novel; both are episodic and not chronological. In the novel this is represented by an alternation between the present events of the characters and their memories, Pedro Páramo being the common element in the story.

In Cardona's Quartet No. 4 the entangled reality of the novel is represented by the complex organization of the materials in the quartet. A *sui generis* (unique) cyclic use of the materials controls the work creating an intricate net of unexpected possibilities. Due to its structural organization I have decided to explore the quartet in the following stages:

- 1) Whispers. The use of the sonorities and the Nostalgic Theme in the variations representing Juan Preciado's trip to Comala until his death. Also, a description of the *Danza*.
- 2) Subterranean Voices. The transitional character of the middle section and its relation with the character of Susana San Juan.
- 3) Resonances. The influence of the *Danza* as the representation of the final days and demise of Comala.
- 4) A last section listing the harmonic highlights of the quartet in the overall perspective.

CHAPTER 3. WHISPERS -THE THEMES, VARIATIONS, AND THE *DANZA*

The opening section of the quartet is named *Temas* or Themes. Two elements make up the themes in this section, the three-note cell {G, Ab, F} presented at the beginning (example 6a), and the Nostalgic Theme in C major. The three-note cell is transposed a fifth below {C-Db, Bb}, followed by a new five-note cell, which is created by repeating the notes C and Db and adding Ab, E and Eb. Examples 6a and 6b show the transformations of the cell.

Example 6a. Opening measures from the quartet using the three-note sonority. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*

Violin 1: *senza vibr. (sempre con una sola arcata)*, *ppp*, *p*, *p*, *p*, *p*, *rit.*, *molto lunga*

Violin 2: *sul pont.*, *IV*, *poco a poco arm.*, *ord.*, *senza vibr. (sempre con una sola arcata)*, *p*, *p*, *p*, *p*, *p*, *molto lunga*, *ppp*

Viola: *col legno bat. (c.l.b.)*, *ff*, *mf*, *f*, *mf*, *f*, *mf-f*, *mf*, *mp*, *molto lunga*

Violoncello: *pizz. (sempre con vibr.)*, *ff*, *f*, *f*, *f*, *mp*

Example 6b. mm. 11-29 of *Temas* Transposition of the three-note cell {C-Db-Bb} and the larger five-note cell {C,Db, Ab, E, Eb}. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*

Vln. 1: *ord.*, *ppp*, *p*, *p*, *p*, *pp*, *a tempo*

Vln. 2: *ppp*, *p*, *p*, *p*, *p*, *mf*, *p*, *f*, *p*

Vla.: *pizz.*, *c.l.b.*, *f*, *mf*, *f*, *mf*, *pp*, *ord. arco*, *mf*, *p*, *f*, *p*

Vlc.: *c.l.b.*, *pizz.*, *f*, *f*, *f*, *con solid. arco*, *p*, *mf*, *p*, *f*, *p*

Transposition to C-Db-Bb in the cello

Addition of the notes Ab-E-Eb

(Example 6b continued)

Same notes from the cello in different order

sul pont.
poco a poco arm.
ppp *mp* *ppp*

con sord. ord.
pp *mf* *p*

rit. - - -

c.l.b.
mf *p* *mf* *f* *mf* *mf* *mp*

poco v.

f *(mp)* *mp* *p*

After an obscure introduction the Nostalgic Theme emerges from the darkness, situating itself as an element of light against its surroundings. The theme has a double exposition performed by violin 1, first in the high range (m. 30) then an octave lower (m. 49). From this point the first section returns to its initial elements, closing *Temas* in a lugubrious atmosphere.

Variation 1 excludes the diatonic elements altogether, working solely with the three-note cell, representing Juan Preciado's arrival in Comala: "Now I was here, in this noiseless town." An almost inaudible minor-third tremolo in violin two serves as a continuous element between the dialogues of the other three instruments (example 7).

In Variation 1 the three-note cell gets expanded to four notes. The first version {D#, E, F#, G} is presented by violin 2, viola and cello and the opening of the section. The second version {A, Bb, Db, C} at m. 14 is played by violin 1. It is the original three-note cell from *Temas* at m. 12 (in the cello) in its retrograde version with the addition of A before and after.

Two other three-note cells can be found vertically at the closing of the variation at m. 31: {G, Ab, F} the original cell from the opening of the quartet, and another transposition of it {Eb, E, G} expanding the minor third (see example 7c).

Example 7. Variation 1. Examples of the expansion of the three-note cell. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*

a) Opening measures of Variation 1.

• = 84 Expansion of three-note cell
D#-E-F#-G

b) Violin melody at m. 14.

Expansion of three-note cell
A-Bb-C-Db

c) Three-note cells in Variation 1, m. 31.

Variation 2 takes the stillness and loneliness to an even quieter level. This variation represents the lack of life and vitality of the town: “Voices, yes. And here where the air was

scarce, I could hear them better.” Interrupted gestures and long notes characterize this variation. Violin 2 performs a sad tune in F major (example 8a), using segments from the Nostalgic Theme. While the melody is clearly in F mode mixture and harmonic changes tend to hide the actual theme (example 8b).

Example 8a. Opening measures from Var. 2 – Violin 2. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*

Example 8a is a musical score for the opening measures of Variation 2, specifically for Violin 2. The score is written for a quartet: Violin 1, Violin 2, Viola, and Violoncello. Violin 2 is the primary focus, playing a melody marked 'con sord.' (con sordina) and 'pp' (pianissimo). The title 'Fragments of the Nostalgic Theme' is written above the staves. The score includes a key signature of one sharp (F#) and a time signature of 3/4. The tempo is marked 'rit.' (ritardando). The score shows measures 1 through 8.

Example 8b. Portion of Var. 2 showing mode mixture and voice exchange techniques-mm. 25-30. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*

Example 8b is a musical score for a portion of Variation 2, specifically measures 25-30. The score is written for a quartet: Violin 1, Violin 2, Viola, and Violoncello. The title 'Mode mixture passage' is written above the staves. The score includes a key signature of one sharp (F#) and a time signature of 3/4. The tempo is marked 'rit.' (ritardando). The score shows measures 25 through 30. The score includes dynamic markings such as 'mf' (mezzo-forte), 'mp' (mezzo-piano), and 'p' (piano). The score also includes a 'Voice exchange' section where the Violin 1 and Violoncello parts exchange melodic lines.

The *Danza* breaks up the gloomy mood of the quartet to this point. While all the other sections have been quiet and slow the *Danza* brings a spirit full of energy: “I do not understand. I have not heard any sound of any horse. –No?-No-Then it is my sixth sense.” It is a fast movement mainly characterized by irregular rhythmic activity, which keeps a surprise effect coming at all times.

The *Danza* is made up of two main themes (both diatonic as discussed above), plus several rhythmic patterns and gestures, which are important in this section and in the overall

form of the quartet (see example 9), especially in variations 4, and 5 and in the last movement Resonances.

The *Danza*'s form is rondo-like as follows:

- A – mm. 1-31 (Mexican tune *La Zamba*,⁴ in Bb)
- B – mm. 31-66 (diatonic theme in Eb mm. 34-48)
- A1 – mm. 66-92 (in Bb)
- B1 – mm. 92-137 (diatonic theme in Db mm. 107-121)
- A2 – mm. 137-143 (in Bb)
- Coda – mm. 143-End

The *Danza* has a strong beginning (see example 9). Theme 1 is presented in violin 1 accompanied by the rest of the quartet. The music is labeled with the indication *alegre, despreocupado (son jaliscience)*, which means happy, without worry (melody from Jalisco). While the movement has a folk-like flavor, Cardona increases the difficulty in several aspects:

- The level of metric complexity is increased. The rhythm is asymmetrical due to the irregular meters and the cello's bass line is mostly syncopated.
- The harmonic content is non-traditional, consequently there is no sense of conventional cadence.
- Due to the overlapping in the music the phrases are irregular.

Example 9. Opening measures from the *Danza*. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*

First Statement Theme 1 - 9 mm.

Violin 1: *senza sord.*, *f*, *pizz.*

Violin 2: *senza sord.*, *f*, *pizz.*

Viola: *senza sord.*, *f*, *pizz.*

Cello/Vib: *senza sord.*, *f*, *pizz.*, *como guitarrón*, *syncopated bass*

⁴ E-mail interview with the composer. Wednesday, June 3, 2009.

(Example 9 continued)

phrase overlapping
Second Statement Theme 1 - 7 mm.

The second theme from mm. 34-48 is of a softer character and its first statement is in Eb.

This theme is shorter, overlapping at m. 48 with a furious rhythmic section in *fortissimo* labeled *súbitamente desesperado* (suddenly desperate) as example 10 shows.

Example 10. *Danza*, First statement of Theme 2 followed by the rhythmic contrasting section. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*

The A1 section recapitulates from mm. 66-92. Slightly changed by inserting some extra measures to spice up the rhythmic continuity, it is also shorter than its predecessor since it avoids the original repeats.

Section B1 is also changed by the introduction of new materials. A transition is included for the first time (example 11a) with the indication *cabalgando entre la niebla* (riding in the mist) followed by the *pizzicato* section *ritmico, preciso* (rhythmic, precise). This section makes a nice contrast as it prepares the softer Theme 2 to appear, this time in Db (example 11b).

Example 11a. *Danza, Cabalgando entre la niebla*-mm. 92-97. Reproduced by permission of Editorial Nuestra Cultura, S. A.

Beginning of Section B1-(Riding in the mist)
(cabalgando entre la niebla)

Example 11b. *Danza, pizzicato* pattern in Section B1-mm. 98-105. The patterns in the cello and violin 1 are accented as 3/4 while the inner voices keep a constant 6/8. Reproduced by permission of Editorial Nuestra Cultura, S. A.

ritmico, preciso

After Theme 2 is presented a retransition using the “mist” and *pizzicato* materials leads to the last statement of Section A2. This section at m. 137, only seven measures this time, stops to give way to the coda at m. 143. Final whispers of the B-section materials close the *Danza*.

In Variation 3 the idea of the sustained tremolo continues. This time the tremolo is a high D performed by violin 2. Violin 1 plays a recitative-like melody based on a major-third cell

(written as B-Eb), accompanied by the viola and cello (see example 12a). The harmonics in the low strings (particularly high-range in the cello) intensify the mysteriousness of the environment, which depicts the nervousness from the literary quotation: “... It was not possible to measure the deepness of the silence produced by that scream.” A sudden *fortissimo* climax at m. 7 interrupts the quiet atmosphere only to disappear instantly at m. 8.

Example 12a. Opening measures of Variation 3. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*

Both the introductory material and the climax share the same three-note cell in different transpositions. At the opening the cell contains the pitches Eb, D, and B. At the climax the pitch content is D, C# and Bb (see example 12b).

Example 12b. m. 7. *Subito* climax moment in Variation 3, m. 7. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*

Variation 4 makes use of two intervals from the Nostalgic Theme (see example 13). These intervals (minor third and perfect fourth) presented in inversion are taken from the second statement of the theme in *Temas* at m. 49. The variation moves through three different key centers, B, E, and A minor, without establishing any of them fully. Its function is more like a short link to Variation 5. Nonetheless, it is important since it depicts the phantasmagoric environment of the town of Comala, which is full of spirits: “This town is full of echoes. It seems that they are trapped in the hole of the walls or under the rocks.” The echoes are represented by the imitative design in this variation using rhythmic displacement.

Example 13. Comparison between the opening Variation 4 and *Temas* at m. 49. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*

a) Opening of Variation 4.

♩ = 168
scherzando ma un po nostalgico
pizz.
"Head" motive incomplete
Vln. 1
senza sord. "Head" motive
pizz.
Vln. 2
"Head" motive
pizz.
Vla.
pizz.
Vlc.
mf f mf f

b) *Temas*, mm. 49-50

m. 3rd
ord.
p. 4th
Vln. 1
pp p

Variations 5 and 6 are linked. The relationship between them reinforces the tendency toward C major that the quartet has overall. The Nostalgic Theme is stated fortissimo in G Major in variation 5, and again in C major in Variation 6.

Variation 5 breaks the gloomy tone of its predecessors transforming the music in a heart-pounding scene: “The whispers killed me. Even though I was afraid already.” The opening dissonant chords (example 14a) give way to the Nostalgic Theme in D major, in the viola (see example 14b). Following is another statement of the introductory chords, which this time leads to a frantic rhythmic section derived from the combination of Variation 4 melodic material and the irregular rhythms from the *Danza* (see example 14c).

Example 14a. Variation 5. Opening dissonant chords. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*

Example 14b. Variation 5. Viola statement of the Nostalgic Theme in D Major, mm. 10-18. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*

Example 14c. Variation 5. Combination of materials, mm. 33-40

Overall Variation 5 is characterized by interruption. The opening chords and the Nostalgic Theme continually interrupt each other. In the faster second section at m. 31, materials from the *Danza* and Var. 4 do the same.

There is no question that the loudest and most important statement takes place in violin 1 (shown in example 15). The Nostalgic theme is revealed by its inimical relationship with the strong rhythmic action. From mm. 53-65 violin 1 tries desperately to be the dominant element without success, but not until mm. 77-91 does it fully *sing* its tune. At m. 92 the three-note cell {G, Ab, B} gradually dissolves the tension by diminishing the rhythmic activity and the dynamics (see example 15c). While the low range of G gives it supremacy momentarily as a tonal center (since it is in the viola and the cello in octaves) gradually the music turns to B, which connects the transition to the conclusion of the variations. The implied role of G as a dominant and that one of B as a leading tone is evident at the end of this variation, since the Nostalgic Theme is presented in C major again in Variation 6

Example 15a. Variation 5. Statement of the Nostalgic Theme in G major interrupted by the irregular rhythmic patterns, m. 53. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*

Example 15b. Full statement of the Nostalgic Theme in G major, mm. 77 to 91. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*

Example 15c. Closing of Variation 5, mm. 92-99. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*

Example 16. Beginning of Variation 6, mm.117-121. Notice the Nostalgic Theme in C major *col legno battuto jeté*. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*

The movement concludes with Variation 6, marked *postludio*. It presents a *col legno battuto jeté* version of the Nostalgic Theme distributed among the violins and viola (see example 16). The cello plays a mostly white note descending scale (except for the Ab) from B to low G. This variation stops the action, dying away, a parallel gesture to the closing of *Temas* and also the end of the work.

CHAPTER 4. SUBTERRANEAN VOICES - SUSANA SAN JUAN AND THE VOICES FROM THE DEAD

Susana San Juan plays an important role as Pedro Páramo's wife. She is also a connecting character to the metaphysical world by means of her recurring visions during her agony and her later apparitions after death. Cardona's quartet focuses on three different elements from the novel in this middle section, including Susana's dreams during her long terminal illness, the visitation of the deceased Catholic father Rentería and her apparitions in the graveyard where she was buried.

The first section is marked *Soliloquio* (Soliloquy). The music is based on an *ostinato* chord pattern played by the low strings, while the first violin plays a tender and mysterious melody marked *quasi recitativo* (see example 17a). Violin 2 plays the role of echo to the melody of violin 1. The pitch content of the melody {Bb, A, Eb} is the same as the accompanying chords related by transposition. This is not the same three-note cell from the opening of the quartet (minor second plus minor third). This version uses the intervals minor second plus a tritone.

The accompanying chords, marked with the indication "like a contained sobbing or an irregular breathing," represent Susana's suffering, who dreams in her delicate state of health: "Why this intense memory of so many things? Why not simply death and not this tender music from the past?"

The accompaniment uses the three-note cell in two different versions: {C, F#, G} for the opening, and {Db, Gb, C} starting at m. 18 (see example 17b). The accompaniment returns to the first cell at m. 31 with the addition of Eb and D (see comparison at example 17c). At m. 32 the melody returns adding F and C# (see example 17c).

Example 17a. First seven measures from the *Soliloquio*. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*

♩ = 63 *Adagio, molto espressivo*

Solo melody three-note cell [Bb, A, Eb]
quasi recitativo

mp *mf* *flautato con sord.* *como eco* *mp*

Echo effect *pp* *mp* *pp*

pp como un sollozo contenido o una respiración irregular

pp como un sollozo contenido o una respiración irregular

Accompanying chords three-note cell [C, F#, G]

Example 17b. Comparison of the two transpositions of the accompanying chords. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*

pp como un sollozo contenido o una respiración irregular

pp como un sollozo contenido o una respiración irregular

Accompanying chords [C-F#-G]

Accompanying chords [Db-Gb-C]

Example 17c. *Soliloquio*, additions to the melody and accompaniment, mm. 40-49. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*

mp

F and C# added to the melody

mf *pp* *pp* *pp*

Eb and D added to the accompaniment

The *Soliliquio* does not have a great deal of energy. It is always languid and slow in character and the dynamic range is limited. This section fades away leading into the more nervous *Pequeño duetto de panteón*.

The *Pequeño duetto de panteón* is faster and more intense than the previous section. It describes the apparitions of Susana San Juan from her grave: “It was you who said all that?... Maybe it is the girl who speaks alone. The one from the big gravestone.” The form of this section is through composed in two parts, violin 1 and cello carrying the melody throughout. Dissonant chord strokes (mostly pizzicato) accompany the melodies throughout the section (see example 19).

Even though there are several variations of these chords most of them keep C as their bass pitch giving an accentuated presence to it. This is relevant for three reasons: First, C is the overall key in the quartet. Second, the pitch importance is also related to the *Campanas* chord (discussed in the last part of this analysis), a unifying element present in most of the work. Finally, it is a persistent pitch in the cello part since the opening of the work.

The only exception is the ten-note chord of the second part, which has Db as its bass pitch (see example 20c). This keeps a closer relationship to the *Campanas* chord version used in the cello line in most of the third movement, which I will discuss later.

In the first part both solos share a four-pitch cell equal in interval content. The first version {D, Eb, A, Bb} is performed by violin 1 as the opening melody, while the cello performs the second one {Db, Gb, C, F} in *spiccato* sixteenth notes at m. 11 (see example 18).

In the second part at m. 18 both solos share a ten-note cell excluding E and G. This is significant for two reasons. First, the melody from the second part is composed entirely of this cell. Second, in its chord version it prepares the way to the climax and overlaps to the next section serving as its opening chord (see example 20). A short climax is reached at m. 33,

followed by a quick dissolution closing the movement with *pizzicato mezzo piano* chords in violin 2 and viola.

Example 18. *Pequeño duetto de panteón*. Pitch comparison between violin 1 and cello. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*

a) Violin 1 melody at the opening of the *duetto*.

Violin 1 melody at the opening of the *duetto*. The melody pitches are [A-Bb-D-Eb].

b) Cello solo at m. 11.

Cello solo at m. 11. The melody pitches are [C-Db-F-Gb].

Example 19. Dissonant *pizzicato* chords from the opening. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*

Dissonant *pizzicato* chords from the opening. The chords are marked with a mezzo-piano (*mp*) dynamic and a pizzicato (*pizz.*) instruction.

Example 20. Second part materials and climax of the *duetto*. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*

a) Violin 1 solo, mm. 18-23

Violin 1 solo, mm. 18-23. The melody pitches are [A-Bb-D-Eb].

(Example 20 continued)

b) Cello solo, mm. 25-28



c) Preparation of the climax, mm. 30-32

E and G

Tritone

ff

ff

ff

ff

Ten-note chord except for E and G
(these two pitches appear in violin 1
immediately before the chord)

d) Climax, mm. 33-38.

ff

pizz.

mf

mf

ff

mf

The last section of Subterranean Voices is *Minué de pesadilla* (Nightmare Minuet):

“...listen to the hitting of the wind against the closed window... Feel the small whispers... And when the steps went away, which used to leave a feeling of coldness, of trembling, of fear.” As mentioned above, the music describes Susana San Juan’s feelings when the spirit of the Catholic

Father Rentería visits her. This is one more sign of the relationship between the material and spiritual worlds.

After the *sforzando* ten-note chord the first violin presents the expressive first theme (see example 22). It is melancholic, marked *serioso ma un po tenebroso*, almost like describing Susana's path to death. Rhythmically the melody resembles materials from *Temas* in the opening of the quartet (shown in example 21).

The first statement performed by violin 1 is in B minor. The accompaniment is mostly in accord with the tonality of the theme, although not in functional harmony (see example 22). The indication *spandendosi e crescendo* (expanding and crescendo) appears twice, once at the beginning and once more at m. 18, indicating Cardona's clear intention of a widely expressive phrase. The two statements are not the same length (8+7 and 8+3 measures respectively), but the opening eight-bar phrase is the same in both of them (see example 22).

Example 21. *Temas*, mm. 53-60. Reproduced by permission of *Editorial Nuestra Cultura, S. A*

Rhythmic cells materials used in the theme 1 in the Minué

Example 22. Nightmare Minuet, first statement of Theme 1, mm. 1-26. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*

First Statement Theme 1-mm. 1-15

serioso ma un po tenebroso

The lower instruments share most of the harmonic material

Eight-bar Phrase

Second Statement Theme 1-mm. 16-26

Eight-bar Phrase literal repeat

The second part of the *Minué* contains richer material (see example 23). At m. 26 the cello starts a long solo, which extends to m. 55. Its harmonic content gets wider by using bigger cells. The syncopated accompaniment in the higher strings is made up mostly of traditional chords, sometimes with chromatic additions. The first chord at m. 28 is composed of five pitches {G, D, E, A#, and B}. The second chord at m. 32 is composed of six pitches {D, G, E, A, C#, Bb}, most of them in the cello solo at m. 26 except for F. This chord is significant in this section since it is used four times between mm. 32 to 50 and three more times in the coda as the closing chord of the movement (see example 25b).

Example 23. The cello solo and the accompanying chords, mm. 26-34. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*

Starting at m. 37 a combination of the materials from both parts is more evident. The cello solo continues while violin 1 plays short solos labeled *flautando* (to play flute-like tones by bowing very lightly over the end of the fingerboard or using harmonics)⁵ using materials from Theme 1. The open strings G and D of the viola served as an anchor of the harmonies throughout the movement. Here they are transferred to the higher register as harmonics (see example 24). These harmonics are also used in two more transpositions: {C, G} and {A, E}. They adumbrate the use of open-string harmonies present in the third movement.

Example 24. Combination of materials, mm. 35-53. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*

⁵ Available from <http://www.oxfordmusiconline.com>; Accessed on August 3, 2009.

(Example 24 continued)

Violin solo resumes

flautato
Violin solo resumes
ord.
Harmonics transposed
pizz.
arco
mf
ff
p
pp
f
mf
p
f
p
mf
f
p
mf

Measure 55 begins the recapitulation (example 25a) with a complex combination of materials. The viola presents Theme 1 this time in Eb minor (mm. 55-80). This statement is also 26 measures as its counterpart, but the accompaniment is more elaborated. The cello has a soft *pizzicato* line, which shares the Eb minor key with the solo. Violin 2 holds an A-E harmonic, while violin 1 plays independent solos derived from Theme 1, this time in sixteenth notes.

The six-pitch syncopated chord from part two dominates the coda beginning at m. 84 (see example 25b). The cello's trill leads to the final chord (adding C natural in the cello) closing the movement.

Example 25a. Recapitulation of Theme 1-mm. 54-62. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*

Violin solo in sixteenth notes

Harmonics
Theme 1 in Eb minor
pizz.
espondendosi e cresc. poco a poco...
Cello line sharing Eb minor with the viola
p
pp
mf
ff
p
mf
p
mf

84

85

G, D, A, E, C#, Bb

G, D, A, E, C#, Bb

G, D, A, E, C#, Bb
(plus C natural)

Vln. 1

Vln. 2

Vla.

Vlc.

pizz.

arco

mp

f

p

ff

p

ff

142

CHAPTER 5. RESONANCES -THE PATH TO DESTRUCTION AND THE INFLUENCE OF THE *DANZA* THEME

While it may seem that the *Danza* is an isolated element in the first movement of the quartet, its influence in the third movement, Resonances, is key to the conclusion of the work. In the first movement the *Danza's* influence is principally rhythmic. In the conclusion of the quartet the *Danza's* materials abound, providing the framework to create a development towards the final climax of the quartet followed by its sudden and tragic ending.

Resonances is labeled as *quasi rondó*. The rondo section uses recurrent material called *Campanas* (Bells), which is repeated four times in sections I, III, V, and VII. The idea of the bells progresses as the final movement unfolds.

The first two statements are slow and distant (see examples 26a and 26b). Both of these statements are distorted versions of the *Campanas* chord (explained in the following chapter), which has been presented throughout the quartet in numerous versions. This time the chord is separated in two different textures: the sustained high pitches and the background *pizzicato* and *arco* figurations. Diatonic and chromatic pitches are included in both textures.

The first *Campanas* statement at the opening of the movement contains an eight-note chord excluding the pitches D, F, G, and Bb. The second version in Section III includes all ten pitches but G and Bb. The presence of the pitches E and B in both sections gives some continuity of texture and foreshadows the use of the open-string material throughout this movement, but there is no feeling of predominance of any pitch in particular since the texture varies constantly (see examples 26a and 26b). In Section I these pitches appear as a perfect fifth {B-E} while in Section III they are inverted becoming a perfect fourth. In both cases they are performed by violin 1 and cello.

The other two statements, in sections V and VII, change the pace becoming fast and

rhythmic because of their blend with the *Danza* materials (examples 26c and 26d). The sustained texture gives way to sixteenth-note patterns, while the bell idea transforms into violent *pizzicato* strokes.

Example 26. Resonances. Examples of the different textures of the *Campanas* portion. Reproduced by permission of *Editorial Nuestra Cultura*, S. A.

a) The opening of *Resonancias*: *The people were awakened by the noise of the bells.*

Example 26a shows the opening of *Resonancias* (measures 67-74). The score is for four staves: Violin 1, Violin 2, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked $\text{♩} = 74$. The Violin 1 part features a sustained melody with a *rit.* (ritardando) marking at measure 74. The Violin 2 part has a *pizz.* (pizzicato) marking at measure 67. The Viola part has a *lamentoso arco* (lamentoso arco) marking at measure 70. The Violoncello part has a *pizz.* marking at measure 67 and a *mf* (mezzo-forte) marking at measure 70. The overall texture is sustained and resonant.

b) The opening of Section III: *It began with the biggest bell. Then the others followed it.*

Example 26b shows the opening of Section III (measures 75-84). The score is for four staves: Violin 1, Violin 2, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked $\text{♩} = 104$. The Violin 1 part features a sustained melody with a *fp* (fortissimo) marking at measure 75. The Violin 2 part has a *fp* marking at measure 75. The Viola part has a *fp* marking at measure 75. The Violoncello part has a *f* (forte) marking at measure 75, a *mp* (mezzo-piano) marking at measure 78, a *f* marking at measure 81, a *mf* (mezzo-forte) marking at measure 84, and a *f* marking at measure 87. The overall texture is more rhythmic and dynamic.

c) Section V. Change of textures and speed using the *Danza* materials, mm. 99-102

Example 26c shows Section V (measures 99-102). The score is for four staves: Violin 1, Violin 2, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked $\text{♩} = 104$. The Violin 1 part features a sustained melody with a *f* (forte) marking at measure 99. The Violin 2 part has a *f* marking at measure 99. The Viola part has a *f* marking at measure 99. The Violoncello part has a *f* marking at measure 99, a *arco* (arco) marking at measure 100, and a *pizz.* (pizzicato) marking at measure 101. The overall texture is more rhythmic and dynamic.

(Example 26 continued)

d) Section VII. Addition of the *Danza* rhythmic element, mm. 202-207

All the materials between the *Campanas* sections are derived from the previous sections of the quartet. This last part is strongly developmental creating a sense of suspense and urgency towards the dramatic end of the quartet.

Section II uses material from the *Danza's* second theme. This time the character of the melody is slower and more expressive fitting the description of the literary quote: “Whisper of voices. Dragging of slow footsteps as if they were carrying something heavy.” The statement in Ab (see example 27) is divided between viola and violin 1 initially, joined by the full quartet as the section closes. After another statement of the *Campanas*, Section IV serves as a short connector (example 28), preparing the last segment of the quartet. The fragment of the Nostalgic Theme used previously in Variation 4 (minor third and perfect fourth inverted) appears here again, but its character has changed from mysterious to sad, properly corresponding the sentiment of the quote: “I still feel the slow beating of her breathing... I believe I feel the sorrow of her death.”

Example 27. Resonances, Section II, second theme from the *Danza*-mm. 50-58. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*

Example 28. Resonances, opening measures of Section IV. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*

Sections V to VII lead to the climax of the quartet. The tension accumulates as all the materials blend and collide into each other. Sections V and VII (*campanas*) contribute enormously to the acceleration effect, using a constant texture of sixteenth notes and bell-like harmonics in fifths {B-E-A-D} in the inner voices, while violin 1 and cello play *pizzicato* motives from the *Danza*. Both instruments have their own cell materials mostly used throughout this section. Violin 1 plays open strings {G, D, A, E} with a few chromatic additions {F#, C#, A#} used significantly less than their counterparts. The cello uses for the most part three four-note cells: {C#, A#, D, A} in Section V and VI, {C, Ab, D, B} and {D, G, G#, A} in Section VII.

Section VI is a small rondo, alternating three statements of the Nostalgic Theme (example 29) by the viola, the cello, and a final one by the first violin, while the irregular rhythmic element

from the *Danza* brings all four together. It describes the approaching of Comala's demise: "And by then the weird winds were blowing... Whispers came to us."

The exchange of materials is relentless in Section VI. In the first statement of the Nostalgic Theme played by the viola, violin 2 performs the rhythmic element while violin 1 and cello bring support with the *pizzicato* chords (see example 29a). A hidden statement of the Mexican tune *La Cucaracha* (in the viola) follows giving way to the next rondo statement. The upper voices have a busy rhythmic counterpoint while the cello support steady with low *pizzicato* notes {A, Bb}.

At m. 156 the cello presents the second statement of the Nostalgic Theme. Here violin 1 continues the rhythmic designs and now the chords previously played in the outer voices move to violin 2 and viola (see example 29b). A short transitional section using *Danza*'s materials prepares the way to the higher and loudest statement of the Nostalgic Theme.

At m. 182 violin 1 begins the last rondo statement in a shorter version since the first four measures are omitted (see example 29c). The *pizzicato* chords persist in violin 2 and viola while the cello takes over the rhythmic element. Without interruption this section goes into Section VII.

Example 29. Resonances, segments of the Nostalgic Theme statements in Section VI. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*

a) Viola-mm. 132-145

[G, D, A, E,]

♩ = 184 Presto

132

Vln. 1

Vln. 2

Vla.

Vlc.

ff *sempre*

f

f

ff *sempre*

[C#, A#, D, A,]

(Example 29 continued)

b) Cello-mm. 156-163

Violin 1: Treble clef, starting at measure 156 with a melodic line. Dynamics include *f* and *ff*.
 Violin 2: Treble clef, playing pizzicato chords. Dynamics include *f* and *ff*.
 Viola: Bass clef, playing pizzicato chords. Dynamics include *f* and *ff*.
 Cello: Bass clef, playing arco chords. Dynamics include *f* and *ff*.
 The score shows a progression of chords and melodic fragments across eight measures.

c) Violin 1-mm. 186-195

Violin 1: Treble clef, starting at measure 186 with a melodic line. Dynamics include *f* and *ff*.
 Violin 2: Treble clef, playing pizzicato chords. Dynamics include *f* and *ff*.
 Viola: Bass clef, playing pizzicato chords. Dynamics include *f* and *ff*.
 Cello: Bass clef, playing arco chords. Dynamics include *f* and *ff*.
 The score shows a progression of chords and melodic fragments across ten measures.

Section VII is the final step before the climax since the action was increased in Section V. As the quotation states: “And like that, little by little it became a party... lots of people and noises.” The *Danza*’s theme performed in C major emerges strongly (see example 30). The three statements are played consecutively by violin 1, viola, and cello. The main melodies of the quartet switch keys, since the Nostalgic Theme was presented in Bb in Section VI.

A particular characteristic in Section VII is the changes in the accompaniment. First, the rhythmic element from the *Danza* is transformed into a pitch canon (as shown in example 30a). Also, the *pizzicato* chords in the cello and viola lines are transposed to the second {C, Ab, D, B} and third {D, G, G#, A} cells (see example 30). These transpositions establish a closer relationship to C, which is the final goal of the quartet. The second version has the low C in the

cello and viola as its root, which has been a significant pitch since the opening of the quartet. The third version uses D and G as its lowest pitches. The two chords resemble an implied tonic-dominant function.

Example 30. Resonances, fragments of the *Danza* theme in Section VII. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*

a) Violin 1, incomplete statement, mm. 205-218

Canon between viola and violin 2 Danza's first statement

Vln. 1

Vln. 2

Vla.

Vcl.

[C, Ab, D, B]

[D, G, G#, A]

b) Viola statement, mm. 218-232

Canon between the violins

Vln. 1

Vln. 2

Vla.

Vcl.

[C, Ab, D, B]

[D, G, G#, A]

c) Cello statement, mm. 232-239.

Canon between the violins

Vln. 1

Vln. 2

Vla.

Vcl.

[C, Ab, D, B]

[D, G, G#, A]

Section VIII brings about almost total chaos: “Help me! –said- give me something. But not even he heard himself. The screams of that woman were leaving him deaf.” The first violin “screams” the notes Ab and F in octaves, while the other instruments hold a powerful and continuous background of sixteenth notes. The second violin’s material uses open strings in harmonics {G, D, A, E}, and the other two instruments play C and Db in octaves (as shown in example 31). The melodic line from violin 1 comes from the Nostalgic Theme inverted material previously used in Variation 4. It blends the cells {Ab, F} and {C, Db, Bb} played by the low strings at the opening of *Temas*.

The rhythmic irregularity and acceleration contributes in creating an environment of madness (see example 33). A seven-pitch version of the *Campanas* chord {C, D, E, F, G, A, Bb} is repeated fourteen times from mm. 262-271. The cello presents ten more chord strokes in *pizzicato* open strings {G, D, A} accompanying the viola part {A, Ab, D}, before suddenly stopping at a triple *fortissimo*, leaving violin 1 alone with a sustained G piano and harmonic, just like the beginning of the quartet.

Example 31. Resonances, arrival of the climax at Section VIII. Reproduced by permission of Editorial Nuestra Cultura, S. A.

Open strings in harmonics

Vln. 1

Vln. 2

Via.

Vlc.

ff

Example 32. Comparative Examples of the common materials between Variation 4 from the opening and Section VIII from Resonances. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*

Variation 4 – violin 2, opening

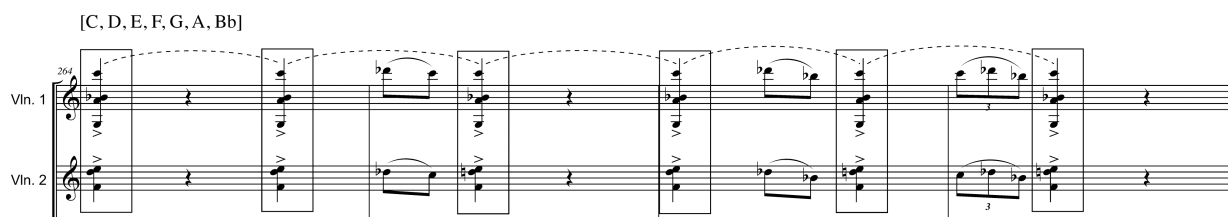


Section VIII – violin 1 line – mm. 257-260

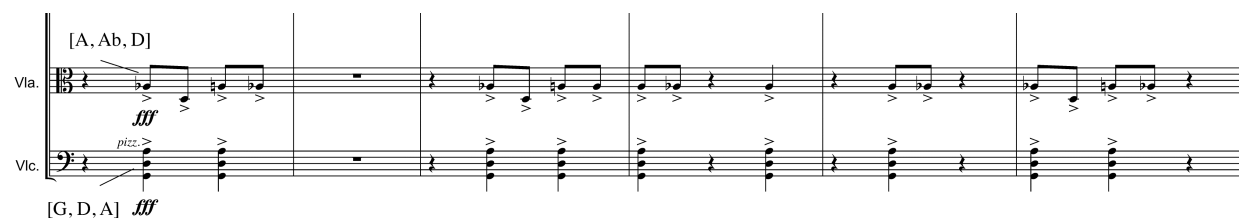


Example 33. Chords in the rhythmic activity of the climax.

a) Violins, mm. 264-267.



b) Cello and viola, mm. 273-278.



Section IX suddenly returns to the gloomy environment from the opening of the quartet: “He hit the ground and crumbled as if he were a pile of rocks.” Musical action comes to an abrupt halt reminding the listener of the harsh reality the characters must endure. The languid sustained G changes from harmonic to *sul ponticello* (as in the opening of the quartet) between the violins increases the mystery.

The seven-pitch cell {C, D, E, F, G, Ab, B} using rhythmic fragments of the Nostalgic Theme inverted brings memories from the dark beginning of the work (see example 34a). Three versions of the three-note cell are contained in this cell as follows: {G, Ab, F} in violin two, (the opening cell of the quartet), {B, C, Ab} in the viola and {G, Ab, D} in the cello. All of them share the minor third interval, but the second and third versions expand the to major third and tritone. The dyads in violin 2 {F, E} and cello {Ab, G} help generate strong attraction toward C because of the implied third and dominant functions of E and G.

The *col legno battuto jeté* returns (used first at the end of the first movement), this time as a representation of the crumbling sound metaphor (see example 34b). In this sense the endings of the first and third movement match, since the defeat and death of both, Juan Preciado and Pedro Páramo, are represented by the same musical gesture.

Example 34a. The seven-pitch chord in the closing of the quartet, mm. 282-286.

Example 34b. Closing measures of the quartet. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*

Heredia, Costa Rica
México, D.F.
Abril, 2005

CHAPTER 6. HARMONIC HIGHLIGHTS OF THE QUARTET

Up to this point I have discussed about the quartet and its main building-block ideas such as the main diatonic themes, its form, and the relationship between the novel's story and quotes used in the quartet. Now I will discuss its harmonic highlights including the most representative element in the quartet, which I labeled the *Campanas* chord (see example 35). It is my goal to show the relationships underlying the harmonic level, which are key in achieving the overall construction of the quartet. First, I will speak about the use of the *Campanas* chord in each of the movements, and second, a list of the main tonal centers will show their relationships at the macro level.

Example 35. *Campanas* chord presented in *Temas*. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*

Campanas, Version 1 [C, C#, D, D#, E, G, G#, A, B]

70
Vin. 1
Vin. 2
Vla.
Vlc.

Even though the material of *Campanas* does not appear under this title until the third movement, this element is used extensively throughout the quartet. A dense nine-pitch chord is first presented at the end of in the first movement in mm. 70-73 just after the exposition of the Nostalgic Theme. It is clear that this is a musical idea representing strength and mystery.

Versions of this harmony are present in selected sections of the first two movements, but it is stronger in the third movement for obvious reasons. However, after its opening presentation in the first movement the chord transforms throughout the quartet, varying in number and selection

of notes on each instance. Some of the smaller cells used in the quartet are found in this chord but there is no direct connection between them and the chord itself (see examples 36 and 37).

Example 36. Some of the sonorities contained in the *Campanas* chord.

a) Three-note cell {G, Ab, F} from the opening of the quartet



b) Cello line at mm. 17-18 {C, Db, Eb, E, Ab}



c) Two variations of the four-note cell in Variation 1: {D#, E, F#, G}, {D, E, F#, G}.



Example 37. *Campanas* chord in the *Pequeño duetto de Panteón*. Reproduced by permission of Editorial Nuestra Cultura, S. A.

a) Example of mm. 18-20

mm. 18-20

Melody pitches [D-Eb-A-Bb]

Six-note chord [C-D-F-F#-G#-A]

b) Example of m. 31

Sections I and III of Resonances begin with a more transparent and *sostenuto* version of the *Campanas* (the only two in the entire quartet). The *Campanas* material is shorter in section III. The sections from V to VIII blend the material into the music transforming it into powerful chord strokes as in the beginning, alternating between *pizzicato* and *arco* (see example 38).

a) Resonances-Section V, mm. 116-120.

155

(Example 38 continued)

b) Resonances-Section VI, mm. 157-162. The *Campanas* are mixed with the Nostalgic Theme in the cello and the *Danza's* rhythmic material in Violin 1.

c) Resonances-Section VII, mm. 205-211. *Campanas* at the bottom. Violin 1 plays the *Danza's* opening theme with the rhythmic accompaniment in the inner voices.

d) Resonances-Section VIII, mm. 264-267. *Campanas* in Violin 1 and 2.

(arco) Seven-note chord {C, D, E, F, G, A, Bb}

The note G is very important in the quartet. It is the opening and sustained pitch throughout *Temas*. It is also the last pitch of the *Postludio* (Variation 6) and the last note of the quartet (see example 39). These three sections also share the same textural color due to effects such as *pizzicato*, natural harmonics, *col legno battuto* and *jeté*.

Example 39. Comparative examples of the three endings on G in the quartet.

a) Ending of *Temas*.

Violins
Viola
Cello
Ab-G quality

b) Ending of the *Postludio*.

Violin 1
Ab-G quality in Viola and Cello
Violins in unison pizz.
p
p
pp
pizz.
pp
p
pp

c) Ending of the quartet.

Violin 1
Violin 2
col legno bat.
mf
col legno bat.
Viola
Cello
mf
Ab-G appears for the last time.

Something relevant about G is the variable quality of its role. In the opening measures of *Temas* a G-centered beginning takes place, and its quality is closer to a Phrygian scale. At m. 12

all changes when the C played by the cello establishes the new tonal center. From here it is clear that G's function is one of a dominant of C, which gets completely settled with the first statement of the Nostalgic Theme in C major (see example 40). After a double statement of the theme the *Campanas* chord (a C chord with chromatic alterations) reinforces the pitch supremacy of C over G.

Example 40. Samples of the opening of the quartet.

a) Harmonic reduction of mm.1-16.

b) Harmonic reduction of the transition to the Nostalgic Theme.

c) Reduction of the Nostalgic Theme's opening measures.

The accompaniment of the diatonic themes deviates from the traditional chord progression. Cardona uses two different versions of this procedure. The first version is the introduction of specific chromatic pitches in a pandiatonic harmonic section in order to create instability. The Nostalgic Theme is an example of this. While the three upper voices share a diatonic collection,

the cello line contains a persistent Ab throughout, and the G bass, which makes the phrase ending weaker (see example 40c).

The second is a conflict between melody and accompaniment, which creates tension between both. The Bb statement of the Nostalgic Theme in Resonances, Section VI, receives no coherent functional support from the accompanying voices (see example 41).

Example 41. The Nostalgic Theme statement in Resonances, opening of Section VI. Reproduced by permission of *Editorial Nuestra Cultura, S. A.*

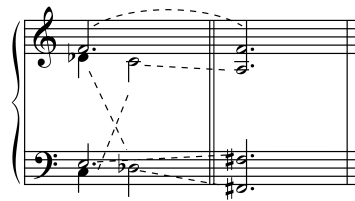
There are three other keys important to Cardona besides C major: G major, Bb major, and F (major and minor). These keys are present at relevant moments in the quartet, including climaxes and important statements of relevant melodies.

I previously spoke about the importance of G as a consistent symbol of the quartet and its relationship to C major. In Variation 5 this element is enhanced by an emphatic statement of the Nostalgic Theme in G major at m. 78 previously discussed. The whole episode starts at m. 31, where a powerful tempo change in C establishes a frantic rhythmic section that culminates with the lively statement in G major.

Bb major is also an important key since it is first introduced by the *Danza*'s theme. Every new statement of the theme in this section is in Bb. Also, in Resonances, Section VI, the key of the Nostalgic Theme's last statement is Bb. Ironically, the biggest and last statement of the *Danza*'s theme is in C major in Section VII.

Finally the key areas of F major and F minor appear in the quartet only twice but both of these times are very significant. The first statement takes place in Variation 2. Violin 2 plays fragments from the *Nostalgic* theme in F major, while the accompaniment uses Ab and Db borrowed from F minor. This variation prepares the arrival of the *Danza*, creating a tacit dominant-tonic relationship from F to Bb, even though there is no dominant harmony (see example 42).

Example 42. Reduction of the voices from the end of Variation 2 to the *Danza*'s beginning.



The second and more significant arrival of F occurs at the climax of the quartet at Section VIII of *Resonancias*. Here the first violin plays the Ab-F powerful minor third presented at the opening of the quartet. The transposition to F minor is important here because it engages all the main collection of pitches from the opening of the work: Ab, F (in low strings), C, Db, and Bb (in the cello). In addition, its close relationship with the key of C major and especially to the note G, which are main elements in the closing of the quartet, makes it the perfect choice for this movement (see example 43).

Example 43. Reduction and simplification of the climax.

Open strings [G, D, A, E]

Ab F C Db Bb

C- Db

Clearly C major is not only relevant as the key of the Nostalgic Theme. There are other important sections as well. Cardona usually uses C in chords involving the major and minor thirds to create a clashing effect, besides other chromatic pitches (see example 44). In other instances, like in the *Duetto de panteón*, C is the lowest note bringing it prominence for the location even if the chord itself is not C (see example 45). C is also obvious in two sections of the third movement: the opening of Resonances and the closing of the quartet. In the first the cello melody plays a C-centered line. At the closing of the quartet at Section IX the voice leading from G to C is evident (see example 46).

Example 44. Variation 5-mm. 31-32. A sample of the C chord.

C chord: C, D#, E, F#, G (at the bottom)

Example 45. *Pequeño duetto de panteón*, mm. 20-23

Example 46. C-related connections in Resonances.

a) C-centered cello melody from the opening.

lamentoso
arco

pp

c) Reduction of the ending of the quartet.

G holds alone. . .

mp *mf*

G to C

Last chord of the quartet (3x)

CONCLUSION

In my analysis I have explored Alejandro Cardona's String Quartet No. 4 and its relationship with the concept of Magical Realism, based on Juan Rulfo's *Pedro Páramo*. At this point a summary is in order to restate the key points of this paper.

As it is known an outline developed from quotations from the novel created the structure of the quartet in three movements, supported by three main events in this drama: 1) Juan Preciado's journey to the ghost town of Comala all the way till his death, 2) The visions and death of Susana San Juan, and 3) Pedro Páramo's death and Comala's path to destruction.

Magical Realism is represented by the syncretism of diatonic and non-diatonic materials. Both the novel and the quartet share the episodic structures, which is why the illustration of Magical Realism is of an emotional and descriptive nature, not a chronological one.

The diatonic materials including the Nostalgic Theme and the *Danza*'s themes represent the material world, while the non-diatonic sonorities takes us to the spiritual world into an uncertain and strange journey. Together they are a depiction of the weird world of Juan Preciado who moves along between these two realities until he eventually discovers his own death.

The quartet is harmonically very rich. While C major holds the work together at the macro level, the keys of F (major and minor), G major, and Bb major are recurrently used. Other keys appear melodically in less frequency including B minor, Eb (major and minor), and Db major. The size and pitch content of the smaller sonorities is always fluctuating creating a wonderful spectrum of possibilities.

Cardona has created a unique work blending Latin American tradition with contemporary techniques. His influence and contribution to Latin American culture and to academic music are substantial. This work is a fitting homage to Juan Rulfo and his remarkable world of Magical Realism.

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APPENDIX

E-MAIL OF COPYRIGHTS AUTHORIZATION FROM ALEJANDRO CARDONA

Re: Preguntas - Quarteto

sábado, 16 de mayo de 2009, 02:21 pm

De: "alejandro cardona" <changoalaye@gmail.com>

A: "Alejandro Argüello" <composer28@yahoo.com>

Hola Alejandro,

Qué bueno que ya casi terminas. En cuanto a tus preguntas. Hay un cierto orden cronológico, pero no responde directamente al conjunto de la novela, sino aquellos aspectos que quise resaltar por su contenido emocional y también, significativamente, por el contenido sonoro en el texto. La idea es crear una metáfora sonora para la novela que ya no es la novela sino mi quarteto. Pero bueno, la primera parte se centra en Juan Preciado y su llegada a Comala hasta que se da cuenta que él también está muerto. La segunda parte se centra en Susana San Juan, y la tercera en la disolución de comala... desencadenada precisamente a partir de la muerte de Susana.

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Gracias... suerte.

Alejandro

VITA

Alejandro Argüello holds a Bachelor of Music degree from the University of Costa Rica (1994) and a Master of Music degree from Louisiana State University (2005). He is currently pursuing the doctorate in composition with a minor in orchestral conducting. His teachers include Dinos Constantinides, Luis Diego Herra and Bejamín Gutiérrez. He has participated in master classes with Michael Daugherty, James Moberly, Liduino Pitombeira, David Dzubay, and Donald Grantham. Argüello has been the recipient of several awards including: three prizes from the National Composers Competition sponsored by the National Orchestra of Costa Rica, in 2000 (*Overture On Jewish Themes*), 2001 (*Macabre Variations* for String Orchestra) and 2003 (*Capriccio for String Orchestra*), the membership of Pi Kappa Lambda Honor Music Society, the LSU Student Composition Competition in 2005 (*Transformations*), and a Louisiana Music Award for talent and achievements in 2008. His music has been performed internationally, including performances in Costa Rica, the United States, Canada, Japan, Greece, England (Royal Academy of Music), Italy, Thailand, and Finland (Sibelius Academy).